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193rd SEASON

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Distinctly Beethoven

HANDEL AND HAYDN SOCIETY

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A Message

From Grant Llewellyn

I am delighted to welcome you to the opening concerts in Handel and Haydn Society's 2007-2008 season, and thrilled to be back conducting this superb orchestra. I hope you hear the energy and excitement we experience together as we perform this music for you.

Handel and Haydn Society is a truly unique ensemble. I don't know of any other group that has such an inspired orchestra and chorus, or that brings Baroque and Classical repertoire to life in such an innovative way. It is always a pleasure to work with these musicians—and to perform for you, our audience. I am so pleased to continue in my role as Principal Conductor, and I look forward to being an integral part of the Society in the future.

This season brings some positive changes at Handel and Haydn ... We're going green! In an effort to conserve resources, we invite you to give us your email address (in the lobby at this concert) so we can contact you with news and offers from the Society throughout the season.

I hope you will join us again in December, when we perform *Messiah,* our participatory "Holiday Sing!" program, and Bach's *Christmas Oratorio,* which I will return to conduct. Until then—enjoy the performance!

Sincerely,

Grant Llewellyn
Principal Conductor

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Messiah

Celebrate the holiday season with our 154th annual performance of Handel's *Messiah*, led by charismatic conductor Harry Christophers.

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SAT, DECEMBER 1, 3.00PM
SUN, DECEMBER 2, 3.00PM
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J.S. Bach's *Magnificat* and *Cantata 191: Gloria in excelsis Deo*

Start your Christmas season with the sweeping choruses and dramatic arias of two Bach masterpieces! Our evening concludes with an audience sing-a-long of favorite choruses from Handel's *Messiah*. *Post-concert reception for all donors.*

SATURDAY, JANUARY 12, 2008, 8:00 PM

Blow, Thou Winter Wind!

Morton Lauridsen's *Mid-Winter Songs*, Earl Kim's *Some Thoughts on Keats and Coleridge*, and works of Edward Elgar, Randall Thompson, and others.

SATURDAY, MARCH 29, 2008, 8:00 PM

Vox Populi: Choral Works from Folk Music of the World

Ariel Ramirez's stunning *Missa Criolla* and other works from classical music's encounter with folk traditions. *Post-concert reception for all audience members.*

SATURDAY, JUNE 7, 2008, 8:00 PM

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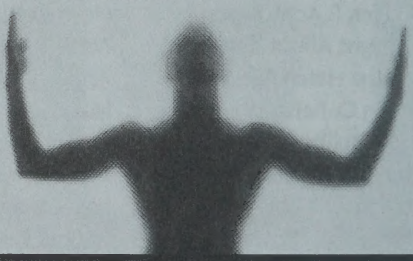

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A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Now under the dynamic leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, Handel and Haydn is widely known through its local subscription concerts, touring, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE,* appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in under-served schools and communities. In the 2007-08 school year, the Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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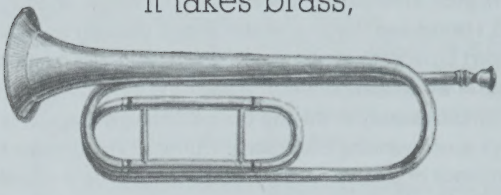

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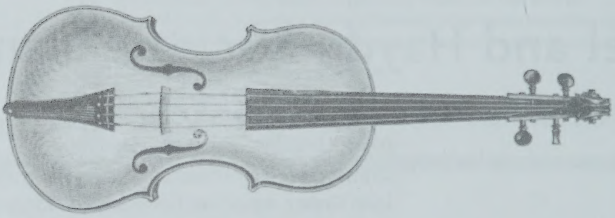

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Program

2007-2008 Season

Friday, October 19, 8.00pm
Sunday, October 21, 3.00pm
Symphony Hall, Boston

Grant Llewellyn, conductor

***Coriolan Overture*, Op. 62** — Ludwig van Beethoven (1770-1827)

Piano Concerto No. 3 in C Minor, Op. 37 — Beethoven

Allegro con brio
Largo
Rondo: Molto allegro

Kristian Bezuidenhout, fortepiano

–INTERMISSION–

Symphony No. 7 in A Major, Op. 92 — Beethoven

Poco sostenuto–Vivace
Allegretto
Presto
Allegro con brio

Join us after the concert for a FINALE FORUM with Grant Llewellyn and musicians, who return to the stage to take questions from the audience.

The program runs for approximately one hour and 45 minutes, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

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Program Notes

Distinctly Beethoven

NOTES IN BRIEF

Beethoven's muse was highly theatrical, yet he did not often write music specifically for the theater. The ***Coriolan Overture***—with its powerful off-the-beat chords and its sudden silences—was one example, written to precede a play by Beethoven's friend Matthäus von Collin.

The **Third Piano Concerto** exploits the key of C Minor which Beethoven so often used for dynamic and even tragic statements. But it also naturally calls for pianistic brilliance, which Beethoven intended for his own use, and it offers an homage to Mozart. We know that Beethoven especially admired Mozart's C Minor Concerto, K. 491, and he ends his first movement with a striking passage that seems to make specific reference to Mozart. The drama of the first movement yields to sheer songfulness in the second and a lively spirit of play in the finale.

The **Seventh Symphony** is one of the most exhausting of all Beethoven symphonies to play because it is built on rhythm driven and repeated with great energy and passion. Wagner called it "the apotheosis of the dance" and the modern composer John Adams refers to it as a "minimalist" work from Beethoven. Both of these quips say something about its unique qualities.

CORIOLAN OVERTURE

Beethoven composed the *Coriolan Overture* early in 1807. The title seems to refer to Shakespeare's Coriolanus, but the impetus for the overture was a play by Matthäus von Collin, a friend of Beethoven's, who admired the ideals of classical virtue embodied in the somewhat hackneyed tragedy. On April 24, the Imperial Theater mounted a single performance of Collin's drama, using Beethoven's overture, so as to unite the play with the music that it inspired.

The music did not save the play, which has never been performed since, but the overture is one of Beethoven's most admired short orchestral works. The Roman general Coriolanus, trapped between the demands of his personal and public life, yields (at his mother's urging) to a tenderness that will destroy him. The tension of Beethoven's favorite dramatic key, C Minor, is heightened by orchestral chords punctuating the weakest beat of the measure in the Allegro theme. The more lyric second theme represents Coriolanus' mother, Volumnia. When the opening theme returns in the home key, it is transformed rhythmically into a series of lamenting fragments. The whole overture ends with a wonderfully dramatic use of silence—a musical suggestion of tragedy far more potent than that accomplished by the prolix rhetoric of Collin's verse.

PIANO CONCERTO NO. 3 IN C MINOR

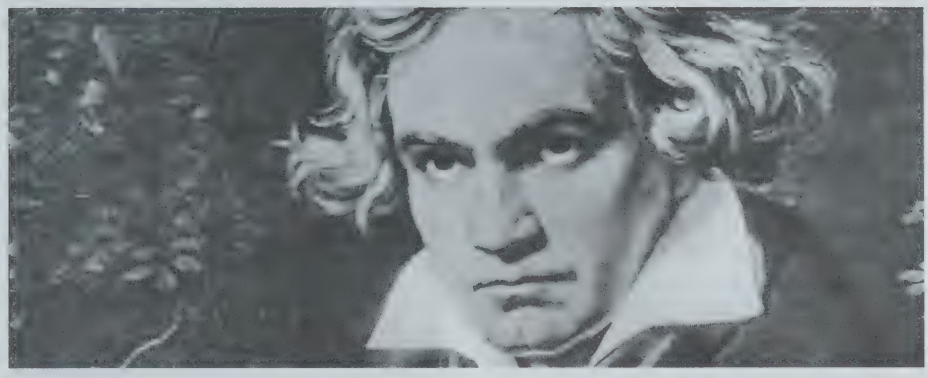
Despite the opus number of 37, this concerto was composed about 1799-1800, about the time of the Op. 18 string quartets, the Septet, Op. 20, and the First Symphony, Op. 21. Though an early work, the Third Piano Concerto shows a significant advance over its predecessors. When the premiere took place four years later, critical response to the concerto at its first performance ranged from lukewarm to cold. In a pattern familiar throughout Beethoven's life, a work that was spurned at its premiere quickly established itself in the public favor. When Beethoven's pupil Ries played the second performance, the prestigious Allgemeine Musikalische Zeitschrift declared it to be "indisputably one of Beethoven's most beautiful compositions."

In a pattern familiar throughout Beethoven's life, a work that was spurned at its premiere quickly established itself in the public favor.

Beethoven here pays specific homage to Mozart's C Minor Concerto, K. 491. That work contains a magical moment at the very end of the first movement which Beethoven seems to echo intentionally. Beethoven's first movement begins with a lengthy orchestral statement that lays out all of the thematic material at once, beginning with a marchlike theme pregnant with possibilities that closes the first phrase with a rhythmic "knocking" motive clearly invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet).

Throughout the first movement this knocking motive grows in significance. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of the rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement. Even the cadenza, which Beethoven composed some years after the rest of the concerto, is based on all the important thematic ideas except the knocking rhythm. The reason appears as the cadenza ends: Beethoven (following Mozart's example) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. At last the timpani get the original knocking motive, played softly behind a wash of hushed arabesques in the piano.

The *Largo* seems to come from an entirely different expressive world, being in the unusually bright key of E Major. It is a simple song form in its outline but lavish in ornamental detail. At its end, Beethoven cleverly returns from the distant E Major to the home C Minor by reinterpreting the meaning of the notes in the final chord so that they become a rondo theme that grows right out of the closing chord of the slow movement. Nor does Beethoven forget that relationship once into the *rondo*. One of the most charming surprises in the last movement is a solo passage in which the pianist takes over from the orchestra into an "oom-



LUDWIG VAN BEETHOVEN

pah" pattern, reinterpreted as if in the key of the *Largo*. But the strings hint that it is high time to end such stunts and return to the main theme and the main key.

SYMPHONY NO. 7 IN A MAJOR

The first performance of the Seventh Symphony, on December 8, 1813, in Vienna, was one of the most splendid successes of Beethoven's life. It marked the arrival of popular recognition that he was the greatest living composer. Beethoven proudly called it "one of my most excellent works" when writing to Johann Peter Salomon to get his help in selling the score to a London publisher.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals. (Rhythmic patterns are repeated so incessantly that the contemporary composer John Adams calls it "Beethoven's minimalist symphony.") Moreover Beethoven's increasing deafness (still kept largely a secret) made it impossible for him to hear the softer passages in the work. At one point during the rehearsal, Beethoven conducted through a *pianissimo* hold and got several measures ahead of the orchestra without knowing it. He only found his place when the music reached a forte passage. Though this happened only in the rehearsal, it marked the beginning of the end of his career as an active performer.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking.

At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. The Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations. The Seventh draws on more distant keys, borrowed from the scale of the minor

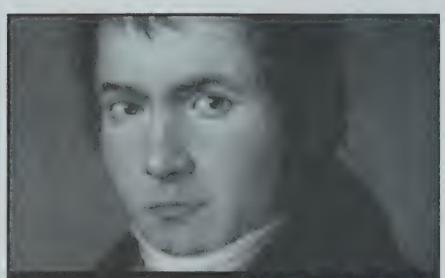
mode. And since Beethoven uses the same keys—A, C, and F—extensively in every movement, the symphony as a whole seems to live in a consistent and unique harmonic world.

Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single mindedly to one rhythmic pattern as in the *Vivace* of the Seventh. It skips along as background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first public performance. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement.

The *Presto* of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing *Allegro con brio* brings the symphony to its last and highest pitch of jubilation.

-Steven Ledbetter

Musicologist Steven Ledbetter writes for many orchestras, chamber ensembles, and other musical institutions throughout the United States, and has written the booklet notes for nearly 200 recordings.



TIMELINE

1795: Beethoven makes his first public appearance in Vienna

1799: Napoleon takes power in France, starting the Napoleonic Wars

1800: Piano Concerto No. 3 composed • Construction on the White House is completed

1803: Piano Concerto No. 3 premiered • U.S. acquires the Louisiana Purchase from France

1804: Napoleon declares himself Emperor, prompting Beethoven to destroy a dedication he made to him

1807: *Coriolan Overture* composed

1811: Symphony No. 7 composed

1812: Napoleon invades Russia but is forced into a disastrous retreat • the War of 1812 begins as the U.S. declares war on the United Kingdom

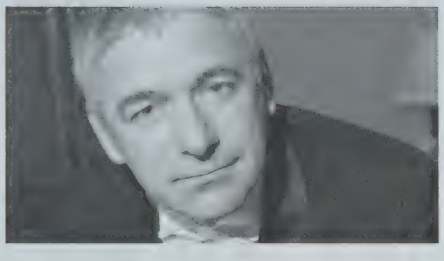
1813: Symphony No. 7 premieres at a charity concert for wounded soldiers • Jane Austen publishes *Pride and Prejudice*

1814: Napoleon is forced into exile • *The Star-Spangled Banner* written • A treaty ends in the War of 1812

1815: Handel and Haydn Society is founded • Napoleon suffers his final defeat at Waterloo

Artist Profiles

Grant Llewellyn, conductor



Handel and Haydn Society Principal Conductor Grant Llewellyn has received critical acclaim for his "electricity-charged leadership" *(Boston Globe)* and "vivid musical performances" *(Wall Street Journal).* Llewellyn served as Handel and Haydn Music Director from 2001 to 2006, during which time he conducted the Handel and Haydn Society in subscription performances, broadcasts on NPR, best-selling recordings, and educational outreach events. He currently serves as Music Director of the North Carolina Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, his past engagements include many renowned North American ensembles, such as the Boston, Toronto, and St. Louis Symphony Orchestras. Mr. Llewellyn will appear later this season to conduct the Society in Bach's *Christmas Oratorio,* December 16 and 19.

Kristian Bezuidenhout, fortepiano

Kristian Bezuidenhout is a versatile keyboard player who performs regularly on fortepiano, harpsichord, and modern piano in North America, Europe, South Africa, Great Britain, Australia, and Asia. He performs chamber music with Pieter Wispelwey, Paul O'Dette, Malcolm Bilson, and the Nederlands Kamerkoor under Marcus Creed; The Boston Early Music Festival Orchestra, Concerto Köln, and the Dutch Radio Chamber Orchestra under Frans Brüggen. He last performed with the Society in two Mozart piano concertos in 2006.

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Dr. Lee Bradley III Chair
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*** Concertmaster**
§ Principal

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OCTOBER 25, 2007, 6PM – *Boston Showroom, 333 Stuart Street, Boston*

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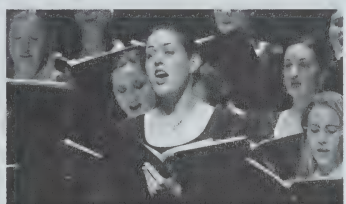
Youth Outreach

The **VOCAL APPRENTICESHIP PROGRAM** addresses the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring these young singers need to reach their full potential musically, academically, and personally.

The program includes four choral ensembles. **Singers** is for students age 8-11 who may not have sung in a choir before. The **Youth Chorus** features more than 50 choristers, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school girls. The **Young Men's Chorus,** for changing to changed male voices, grades 7+, was started last year with a generous grant from the Linde Family Foundation.

For more information, contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org



UPCOMING CONCERTS

DECEMBER 8 AT 3PM
Symphony Hall, Boston
Youth Chorus and Young Men's Chorus appear in Handel and Haydn Society's "Holiday Sing" program .

DECEMBER 8 AT 7PM
United Parish, Brookline
All four choirs join for the VAP Winter Concert

MAY 18 AT 7.30PM
Cutler Majestic, Boston
VAP Spring Concert

2007-2008 Season

HANDEL'S MESSIAH

FRIDAY, NOVEMBER 30, 7.30PM
SATURDAY, DECEMBER 1, 3.00PM
SUNDAY, DECEMBER 2, 3.00PM
Symphony Hall

Celebrate the holiday season with our 154th annual performance of *Messiah*, led by conductor Harry Christophers.

HOLIDAY SING

SATURDAY, DECEMBER 8, 3.00PM
Symphony Hall

John Finney leads a program featuring music for the season with Handel and Haydn's Chorus and a brass ensemble. Special guests include the Back Bay Ringers handbell ensemble.

BACH'S CHRISTMAS ORATORIO

SUNDAY, DECEMBER. 16, 3.00PM
WEDNESDAY, DECEMBER 19, 8.00PM
NEC's Jordan Hall

Grant Llewellyn conducts this masterful telling of the Christmas story, showcasing our renowned Chorus.

Christmas Oratorio (Parts I, II, & III)

BAROQUE JEWELS

FRIDAY, JANUARY 11, 8.00PM
SUNDAY, JANUARY 13, 7.00PM
NEC's Jordan Hall

Philip Pickett leads Baroque instrumental and vocal works for the stage by Handel, Purcell, and others.

ROYAL FIREWORKS!

FRIDAY, JANUARY 25, 8.00PM
SUNDAY, JANUARY 27, 3.00PM
Symphony Hall

HANDEL: *Royal Fireworks Music*
BACH: Orchestral Suite No. 4
PURCELL: *The Fairy Queen* (Selections)
RAMEAU: Suite from *Les Boréades*

Sir Roger Norrington, conductor

MOZART'S REQUIEM

FRIDAY, FEBRUARY 15, 8.00PM
SATURDAY, FEBRUARY 16, 2.00PM
SUNDAY, FEBRUARY 17, 3.00PM
Symphony Hall

MOZART: *Requiem*, K. 626
MOZART: *Ave Verum Corpus*, K. 618
MOZART: Symphony No. 39, K. 543

John Nelson, conductor

CLASSICAL MASTERS

FRIDAY, MARCH 7, 8.00PM
SUNDAY MARCH 9, 7.30PM
Symphony Hall

MOZART: Horn Concerto, K. 370b + 371
MOZART: Symphony No. 25, K. 183
HAYDN: Horn Concerto No. 1
HAYDN: Symphony No. 88

Christopher Hogwood, conductor
James Sommerville, horn

ITALIAN VIRTUOSI

FRIDAY, MARCH 21, 8.00PM
SUNDAY, MARCH 23, 7.00PM
NEC's Jordan Hall

CORELLI: Concerto Grosso, Op. 6, No. 3
VIVALDI: Concerto for Oboe and Bassoon
LOCATELLI: Concerto Grosso, Op. 7, No. 6
HANDEL: Cantata, "Delirio Amoroso"

Daniel Stepner, directing
Dominique Labelle, soprano

HAYDN MASTERPIECES!

FRIDAY, APRIL 4, 8.00PM
SUNDAY, APRIL 6, 3.00PM
Symphony Hall

Learn why Sir Roger Norrington's acclaimed interpretations of Haydn's music have revolutionized performances around the world. Hear the moving "Trauer" Symphony, and the last of Haydn's six great masses, "Harmoniemesse," written at the peak of the composer's creative powers.

HAYDN: Symphony No. 44, "Trauer"
HAYDN: Mass No. 14, "Harmoniemesse"

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When you make a gift to the Handel and Haydn Society, you not only support artistic excellence, innovation, and the Society's award-winning Educational Outreach Program, but you also receive special member benefits designed to enhance your Handel and Haydn experience. Members of the Conductor's Circle and Composers' Society enjoy exclusive events and up-close access to artists and conductors.

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- Access to selected open rehearsal(s)

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- Invitations to an exclusive Conductor's Circle event

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- Invitation to Opening Night festivities
- Rehearsal coffee break with musicians

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- Post-concert backstage visit with conductor and artists

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- Invitation to two Society Salon events

COMPOSERS' SOCIETY

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MOZART CIRCLE ($35,000 TO $49,999)

- Private dinner with conductor and guest artist

HANDEL AND HAYDN CIRCLE ($50,000 AND ABOVE)

- Opportunity to dedicate a concert to an individual of donor's choice

To make a donation, please contact the Development Department at **617 262 1815** or visit **www.handelandhaydn.org**

Artistic Advisor Sir Roger Norrington poses with Handel and Haydn Society contributors on the stage of Symphony Hall.

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Handel and Haydn is grateful for the generous support of the following patrons in the 2006-2007 season. Their outstanding commitment enabled the Society to present Classical and Baroque music at the highest level of artistic quality, and to bring in-depth, innovative music education to more than 10,000 underserved schoolchildren through the Educational Outreach Program. The following list of patrons acknowledges gifts received between **July 1, 2006 and June 30, 2007**.

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On March 24, 2007, the Handel and Haydn Society honored the 25-year career of retiring CEO Mary Deissler at its annual Gala Benefit, and launched the Mary Deissler Innovation Fund. We wish to thank the following individuals for their founding contributions to this fund, which supports the kind of bold, innovative programs that Ms. Deissler championed at Handel and Haydn.

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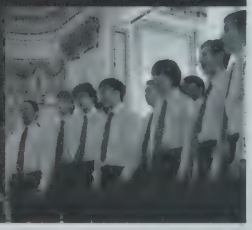
(left) 2007 Gala Benefit Co-Chairs: Debbie First, Alli Achtmeyer, and Patricia Nelson.

(right) Young Men's Chorus performing at the Gala.



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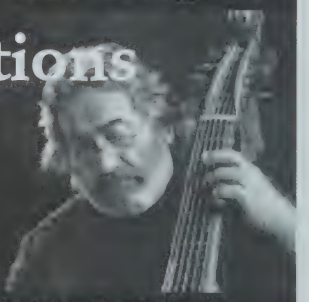

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The Tallis Scholars • Dec. 7
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Coda

A conversation with fortepiano soloist Kristian Bezuidenhout

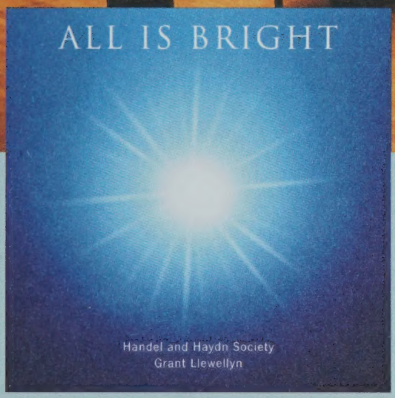
How did you become interested in performing music on historic keyboards?

Growing up in Queensland, Australia, in the 1990's meant that exposure to early keyboard instruments was, at best, extremely limited. I do recall a master class given by a harpsichord player where I had a chance to play the instrument myself. Apart from that, I was an obsessive record collector and started building up a library of recordings of period instrument ensembles. Never before had these pieces been so completely mesmerizing as they were on period instruments. I was utterly enthralled by the complexity, earthiness, delicacy, but also the brutality of the sound-world of old instruments.

How might your performance differ from one on the modern piano?

The late 18th- and early 19th-century fortepiano is an instrument that opens up worlds of color and expression in the performance of the music of Mozart, Beethoven, and their contemporaries. The modern piano, with its rich and powerful tone, was an instrument that was unknown in the late 18th century. Though the fortepiano sound is less massive, it has a delicacy and refinement that is perfectly suited to the speech-like qualities of late 18th-century music. On these pianos one can use their expressive capabilities to the absolute limit.

The fortepiano's role in the concerto genre is vastly different from that of the modern piano. The drama of these pieces is that the fortepiano is at the mercy of the power and volume of the orchestra. The instrument is less dominant and interacts with the band much as a chamber music ensemble. The sound comes in and out of focus. The result is a kind of intimacy that sees the fortepiano emerge and recede into the complex and refined orchestral texture, rather than the opposite, which is often true in performances on modern instruments. Instead of the fortepiano struggling valiantly to dominate the orchestral texture, the modern piano is constantly in the spotlight, at times even louder than the orchestra. Playing Mozart or Beethoven concertos with groups like the Handel and Haydn Society is a thrillingly visceral experience.



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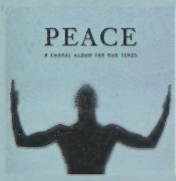

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